

A BEAUTIFUL SCENE.

Happy School Children in an Indianapolis Schoolroom.

In Indianapolis I entered one of the rooms containing the youngest children at the time of the opening exercises. The scene I encountered was a glimpse of fairyland. I was in a room full of bright and happy children, whose eyes were directed toward the teacher, not because they were forbidden to look in any other direction, but because to them the most attractive object in the room was their teacher. She understood them, sympathized and loved them, and did all in her power to interest them and make them happy.

The room itself was charming. The window sills were filled with living plants, and living plants were scattered here and there throughout the room. The teacher's desk was literally strewn with flowers, and upon each of the children's desks flowers had been placed to welcome the little ones to school.

The book used during the reading lesson was the book of nature—the plant they had just been studying. The scene presented by the happy little children, each with a flower in his hand, surrounding the teacher, who was smiling upon them, was truly beautiful.

For reading matter the children were called upon for sentences expressing thoughts concerning their flowers. The sentences were written upon the board by the teacher, and when a number of them had been written the pupils began to read them. The children were interested because they all took an active part in the lesson from the beginning to the end. They were all observing, all thinking.

Some of the little ones even committed the crime of laying their hands upon the teacher, and she so far forgot herself as to fondle them in return. Yet the discipline was perfect. What is perfect discipline in the classroom but perfect attention? There was no noise, there were everywhere signs of life, and such signs of life as become a gathering of young children.—Dr. J. M. Rice in Forum.

The Madonna of Botticelli.

As we examine the various madonnas by Botticelli in the galleries of London, Berlin, Paris and Florence we cannot fail to be struck by the ardor of emotion that seems to have animated the painter in his search for the perfect type of beauty realized in the "Crowning of the Virgin." The construction of the head of the Virgin is essentially the same in all Botticelli's pictures, but the fleshly mask and the expression vary, and the final charm of each one remains an un-decipherable puzzle.

We feel that this madonna is an intimate vision of the ideal woman who "unparadised" the painter's soul; so Dante speaks of Beatrice, the object of surpassing desire. We marvel at the mouth, at the eyes, at the eyelids, at the sweep of the brows, at the thick golden threaded hair, at the splendor of the draped head over which angels hold a crown, at the beautiful color of the flesh, which suggests a souvenir of the "Vita Nuova."

She hath that paleness of the pearl that is fit in a fair woman; so much and not more; she is as high as nature's skill can soar; Beauty is tried by her comparison.

—Theodore Child in Harper's.

Charged Corsets.

Now that electricity is being more and more widely used it is no longer safe for a woman to carry her watch in the place where it has always been most secure—in her corsets. A New York woman a few days ago was going to pay a visit of curiosity to an electric light plant. She was warned that her watch might be charged with electricity, and so she did not take it with her.

The precaution was useless. The next day the movements of the watch were most eccentric. Now it was fast, now slow, but never right. She asked her husband, who was an electrician, what could be the matter with it, and he soon found that her corset steels had been charged with electricity during her visit to the plant, and that next day, when she placed her watch in its usual resting place, the charge had been communicated to its works.

Of course women have often worn corsets that have been "charged"—at the shop. But here is a new idea.—New York World.

Horses at Grass.

In the neighborhood of Turin there is to be seen, at the entrance to a field, the following notice in large letters:

"Horses admitted to graze at the following rates:

"First—Horses with long tails, three francs.

"Second—Horses with clipped tails, one franc."

If you go to a countryman and ask him the reason for that difference in the charge, he will reply:

"The reason is very simple. The horses with long tails can easily drive away the flies, while those with clipped tails cannot do so, and they are so tormented by these insects that they eat absolutely nothing.—Mondo Umoris-tio.

A Fortune in "Attendances."

A certain hotel keeper in London decided not to charge his customers for attendance, but he found that many of them objected to the omission, and accordingly there appeared the charge of eighteen pence a day in each bill. That eighteen pence produced £2,000 a year. He began business with only £1,500, and he recently retired into private life worth £15,000. He was at one time in domestic service, and he has recently bought an Essex estate, with its old mansion and deer park.—London Tit-Bits.

Gaining Time.

Teacher—What is the height of Pike's peak?
Boy—Do you mean how high it is above the surrounding country?
"How high is it above the sea?"
"Um! at high tide or low tide?"
"Either."
"I forge."—Good News.

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